E-1/3: autonomous-aesthetic phenomena created in periods of history in which the will-to-art is the will-to-empathy, the contents of which are organic or nonorganic subjects or figures, the spatial and temporal coordinates incarnated in which are both empirical and nonempirical, the forms of which are conceptual: The Voyage of Life: Youth of Thomas Cole (1840, 52" X 78", Munson-Williams-Proctor Institute, Utica, NY), Madonna with Chancellor Rolin of Jan Van Eyck (c. 1434, panel, 26" X 24 1/2", Louvre), The Swing of Jean-Honoré Fragonard (1766, approx. 32" X 35", The Wallace Collection), The Return of the Prodigal Son of Jean-Baptiste Greuze (1777-1778, approx. 51" X 65", Louvre), A Dance to the Music of Time of Nicolas Poussin (1637-1640, 33 3/8" X 42 3/8", The Wallace Collection), Atala of Francois René de Chateaubriand, Marie of Romania of Terence Elsberry, Les Confessions of Jean-Jacques Rousseau, La Nuit de mai of Alfred de Musset, Wuthering Heights of Emily Brontë, Aïda of Giuseppe Verdi, Salome of Richard Strauss, La Marseillaise of Rouget de Lisle, Mass No. 6 in E-flat Major D. 950 of Franz Schubert, Messiah of George Frideric Handel, The Spirit of the Dead Waiting of Paul Gauguin (1892, approx. 38 3/4" X 36 1/4", Albright-Knox Gallery, Buffalo, NY), Saint John's Vision of the Mysteries of the Apocalypse of El Greco (1608, 88 1/2" X 78 3/4", Metropolitan Museum of Art, NY), The Battle of San Romano of Paolo Uccello (c. 1455, tempera on wood, 72" X 125", National Gallery, London), The Night Cafe of Vincent Van Gogh (1888, approx. 28 1/2" X 36 1/4", Yale University Art Gallery, CT), The Oath of the Horatii (small version) of Jacques Louis David (after 1784, 50" X 65", Toledo Museum of Art), The Tailor of Gloucester of Helen Beatrix Potter, Paul et Virginie of Bernardin de Saint-Pierre, Les Misérables of Victor Hugo, La Divina Commedia of Dante Alighieri, The Pilgrim's Progress from This World to That Which Is to Come of John Bunyan, Die Meistersinger von Nürnberg of Richard Wagner, La Gioconda of Amilcare Ponchielli, Requiem K. 626 of Wolfgang Amadeus Mozart, Das klagende Lied of Gustav Mahler, Samson et Dalila of Camille Saint-Saëns, The Yeomen of the Guard of W. S. Gilbert and Sir Arthur Sullivan, Madonna of the Goldfinch of Giovanni Battista Tiepolo (c. 1760, 24 7/8" X 19 3/4", National Gallery, Washington, DC), Christina Olsen of Andrew Wyeth (1947, tempera on panel, 32 1/2" X 24", Collection Mr. and Mrs. Joseph Verner Reed, Greenwich, CT), Moïse of Alfred de Vigny, Le Bateau ivre of Arthur Rimbaud, Die Frau ohne Schatten of Richard Strauss, Alexander Nevsky of Serge Prokofiev.